

Hugo Bell

Beidt Uw Tyd, Duur Uw Minuut

for Unconducted Orchestra

2023

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2 Flutes  
2 Oboes  
2 B<sup>b</sup> Clarinets  
2 Bassoons  
1 Contrabassoon

4 Horns in F  
2 B<sup>b</sup> Trumpets  
2 Tenor Trombones  
1 Bass Trombones

Timpani  
Triangle

Strings

*Duration: 1 minute*

## Foreword

This piece draws inspiration from the architectural philosophy of HP Berlage, who emphasised the social function of architecture and the relationship between a building and its surroundings. The title of the work is derived from two phrases engraved on the towers of the Beurs van Berlage in Amsterdam, "bide your time" and "take your hour", the latter of which has been readapted for the *One Minute Symphony* project as "take your minute."

The piece also draws inspiration from a meeting with Paul Broekhoff, director of the Gemeentemuseum, during which he showcased the building's key principles: a formalised architectural structure based on a ratio of 11:1, a desire to create a space in which people can lose themselves, and the unique *Stijlkamers* which present contemporary artworks in stylised rooms alongside historical artefacts.

This piece incorporates all of these ideas into its structure. The harmony is based on an 11:1 ratio, traditional collective timekeeping is abandoned to allow the musicians to 'lose themselves' in time, and the material is derived from transformed fragments of Brahms 4 to create a musical *Stijlkamer*.

## Concept

The relationship between architecture and space is very similar to the relationship between music and time. One minute of a Ferneyhough string quartet *feels* very different to one minute of a Feldman string quartet. The goal of this piece is to shine a light on the paradox of experiential musical time by removing traditional time-keeping, and allowing each musician's unique and individual perception of 'one minute' to guide the piece to its conclusion.

## Performance Directions

- The musicians play their material for as long as they **feel** one minute lasts, independently of one another and without guidance.
- After they feel one minute has passed, they finish by playing the note in the final bar as indicated.
- It is not necessary to have played all of the notes, but if they reach the end of the material before one minute, they should stop (except the trombones who should repeat).
- Musicians must not synchronise with one another, except for the horns, nor use a timekeeping device, focusing only on their own part and their own unique perception of musical time passing.
- The score is not proportionally spaced, and musicians should always allow their musical intuition to guide the exact placement of notes and musical events.
- Three relative note lengths are used in the piece - short, medium and long. The exact durations of these notes are at the discretion of the individual player, but rough guidance has been added for practicalities' sake.
- Each note should be a swell with as little attack as possible, with the exception of the first and the last notes.
- The piece should be **unconducted** with the concertmaster cuing the first chords.

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Senza Tempo

1 Minute

Flute 1  
swell on each note between *p* and *f*, gradually decreasing to *pp* to *mp*  
Short - each note approximately 3-4s long  
Medium - each note approximately 6-7s long  
whichever note was played last  
*pp*

Flute 2  
swell on each note between *p* and *f*, gradually decreasing to *pp* to *mp*  
Short - each note approximately 3-4s long  
Medium - each note approximately 6-7s long  
whichever note was played last  
*pp*

Oboe 1  
swell on each note between *pp* and *f*, gradually decreasing to *ppp* to *mp*  
Short - each note approximately 3-4s long  
Medium - each note approximately 6-7s long  
whichever note was played last  
*pp*

Oboe 2  
swell on each note between *pp* and *f*, gradually decreasing to *ppp* to *mp*  
Short - each note approximately 3-4s long  
Medium - each note approximately 6-7s long  
whichever note was played last  
*pp*

Clarinet 1  
swell on each note between *pp* and *f*, gradually decreasing to *ppp* to *mp*  
Short - each note approximately 3-4s long  
whichever note was played last  
*pp*

Clarinet 2  
swell on each note between *pp* and *f*, gradually decreasing to *ppp* to *mp*  
Short - each note approximately 3-4s long  
Medium - each note approximately 6-7s long  
whichever note was played last  
*pp*

Bassoon 1  
swell on each note between *p* and *f*, gradually decreasing to *pp* to *mp*  
Long - each note approximately 9-10s long  
whichever note was played last  
*pp*

Bassoon 2  
swell on each note between *p* and *f*, gradually decreasing to *pp* to *mp*  
Long - each note approximately 9-10s long  
whichever note was played last  
*pp*

Contrabassoon  
c.9-10s  
*f* > *ppp*  
Cued by Horn 4  
staggering entries by approximately 2s  
*p* < *f* > *p*  
*p* < *f* > *p*  
*p* < *f* > *p*  
Cued by Horn 4  
sim. *pp* < *p* > *pp*  
sim. *pp* < *p* > *pp*  
sim. *pp* < *p* > *pp*  
sim. *pp* < *p* > *pp*  
'flap'  
*f*

Horn 1  
(Horn 1: 11th partial of E)  
Long - each note approximately 9-10s long  
*f* > *p*  
tongue ram, any pitch  
*f*

Horn 2  
(Horn 4: 7th partial of E)  
Long - each note approximately 9-10s long  
*f* > *p*  
tongue ram, any pitch  
*f*

Horn 3  
*f* > *p*  
tongue ram, any pitch  
*f*

Horn 4  
*f* > *p*  
tongue ram, any pitch  
*f*

Trumpet 1  
Medium - each note approximately 6-7s long  
swell on each note between *p* and *mf*, gradually decreasing to *ppp* to *p*  
Long - each note approximately 9-10s long  
swell on each note between *p* and *mf*, gradually decreasing to *ppp* to *p*  
tongue ram, any pitch  
*f*

Trumpet 2  
Long - each note approximately 9-10s long  
swell on each note between *p* and *mf*, gradually decreasing to *ppp* to *p*  
tongue ram, any pitch  
*f*

Tenor Trombone 1  
(-50c below B, colouration)  
Long - each note approximately 9-10s long  
swell on each note between *pp* and *mp*  
tongue ram, any pitch  
*f*

Tenor Trombone 2  
(-50c below D, colouration)  
(-50c below A, 11th partial of E)  
Long - each note approximately 9-10s long  
swell on each note between *pp* and *mp*  
tongue ram, any pitch  
*f*

Bass Trombone  
Long - each note approximately 9-10s long  
*f* > *ppp*  
tongue ram, any pitch  
*f*

Timpani  
Long - each note approximately 9-10s long  
*sfz* > *ppp*  
soft mallets  
*pp*

Triangle  
*p* L.V sempre  
*ppp*

Violin I  
(+50c above A, 11th partial of E)  
*fpp*, senza vibrato, sul tasto, rebowing ad. lib  
col legno battuto  
*p*

Violin II  
(-33c below D, 7th partial of E)  
*fpp*, senza vibrato, sul tasto, rebowing ad. lib  
col legno battuto  
*p*

Viola  
*fpp*, senza vibrato, sul tasto, rebowing ad. lib  
col legno battuto  
*p*

Violoncello  
*fpp*, senza vibrato, sul tasto, rebowing ad. lib  
col legno battuto  
*p*

Double Bass  
c.9-10s  
*f* > *ppp*  
col legno battuto  
*p*